

# THE SPIRAL

2021 ISSUE

A PUBLICATION OF NEW YORK'S RUDOLF STEINER SCHOOL

## FUNDING THE FUTURE TOGETHER



RUDOLF STEINER SCHOOL  
NEW YORK CITY



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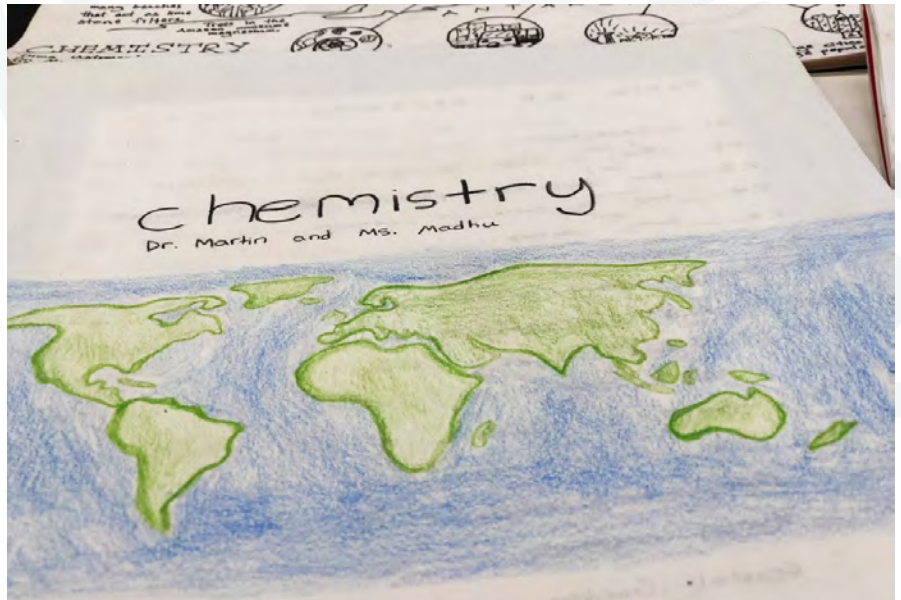
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# A YEAR OF PERSEVERANCE

## A LETTER FROM THE BOARD OF TRUSTEES

*“The desire to reach for the stars is ambitious. The desire to reach hearts is wise.”*

— MAYA ANGELOU



Terri Adler, Chair



Tushar Shah, Treasurer

The 2020-2021 school year was one of struggle and loss but ultimately also one of perseverance and advancement. The pandemic forced us all to adapt in countless ways while holding true to our values. At Steiner, we are proud of efforts made by our families, faculty, and staff to not only endure but thrive in the past year—especially as we prioritized the arts, movement, and the meaningful human encounters that are at the core of Waldorf pedagogy.

With great care and flexibility, the school provided simultaneous in-person and remote learning programs; this was no small feat. Faculty also adapted the school’s in-person program to meet the demands and restrictions of the pandemic in countless creative ways, several of which you will read about in this annual report. From lessons in Central Park to re-imagining curriculum staples like class plays, Steiner showed its ingenuity in the face of the pandemic’s many challenges.

The school also persevered and adapted in 2020-2021 from a financial perspective. Through prudent cost savings, the help of a second Paycheck Protection Program Loan (PPP Loan), and the crucial support and generosity of our donors, we ended the year with a much smaller than expected deficit. We luckily did not have to dip into our endowment beyond our standard annual draw.

We are grateful for the many donors who have supported the cafeteria project and are hopeful that many of you will consider additional support as we look to further build the endowment to provide growth and sustainability for the future of our school.

With optimism,

Terri Adler, Chair

Tushar Shah, Treasurer

### 2020-2021 BOARD OF TRUSTEES

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# REALIZING EDUCATION INSTEAD OF SCHOOLING

There has never been a better time to be a teacher

A LETTER FROM THE COLLEGE OF TEACHERS



Dan Marsch, College Chair

As teachers, we rely on the children we encounter every day to present us with necessary difficulties of human development that education requires. We also depend on the wide world around us to offer a spectrum of present-day, communal problems—education can't proceed without these either. Coupling these observations, we reach the true but anodyne conclusion that education means removing obstacles, both for individual striving souls and for social-political participants. This is essential but by no means sufficient.

While it is true that teaching and learning involve problem-solving and the sophistication of capacities, the fact that school is a gathering of teachers and students is not only a method but an end in itself. In public policy it has long been acceptable to treat school as essentially or prominently about the assimilation of material and the accumulation of instrumentalities, with suitably authoritative testing schema to match numbers to “outcomes.” The colossal worldwide experiment in distance learning over the past school year put the lie to this simplistic perspective: disembodied connection is not viable as a way of education—and not because students make insufficient progress in this or that subject area (that this is in fact the case is beside the point) but according to a true *feeling* that teaching and learning simply die away in the absence of direct human connection.

Last April, a strongly worded editorial appeared in the Washington Post, remonstrating against Howard University's decision to shut down its classics department and program. As a part of their argument, the authors (Cornell West and Jeremy Tate) offer an extraordinary definition of education that I cannot help but associate both with my own work as a Waldorf educator and also with the work of the Rudolf Steiner School's College of Teachers.

*[There is] a massive failure across the nation in “schooling,” which is now nothing more than the acquisition of skills, the acquisition of labels and the acquisition of jargon. Schooling is not education. Education draws out the uniqueness of people to be all that they can be in the light of their irreducible singularity. It is the maturation and cultivation of spiritually intact and morally equipped human beings. (April 19, 2021)*

## 2020-2021 COLLEGE OF TEACHERS

Dan Marsch, CHAIR  
Cybelle Afable  
John Anderson  
Carol Bärtges  
Gabriela Cordo  
Denise Crane  
Rallou Hamshaw  
Mary Lynn Hetsko  
Wendy Kelly  
Yeardeley Leonard  
Jorge Martinez  
Ruth Olson  
Marisha Plotnik  
Amba Singh  
Jeff Spade

I can't think of a better way to characterize the central preoccupations of the College of Teachers during the 2020-2021 academic year. We recognized that both the students and we ourselves as educators could not remain "spiritually intact" without direct, embodied engagement among teachers and students. We also could not pretend that we were able to nourish "morally equipped human beings" at a distance in any sustainable or substantive way. Perhaps our most important project as a circle of colleagues was to meet in person ourselves, week after week, all through the school year, retaining central, direct cognizance of school life as a whole—notwithstanding persistent centrifugal forces connected with the pandemic (and political upheaval) that worked to break us apart. In our weekly meetings we assimilated to masks and winter breezes, we debated about quarantine norms, vaccination policies, and long-term effects of isolation, and we came to the strong determination that the best way forward was to attract students and families back to our on-campus offerings whenever and however possible.

Wherever we could, we emphasized and supported sensory experiences, group projects, open-ended conversations, and unhurried reflections over the acquisitive, possessive modality of "schooling." We were unable to bring more than a few students together or to send them to different classrooms, and so we collected teachers into collaborative teams to bring themes and variations into the "home rooms" more dynamically. We were unable to offer performing arts, athletics or adequate movement opportunities in our buildings, and so we expanded our notion of campus into Central Park and the surrounding neighborhood. (The need to provide our students with opportunities to relinquish their masks was no small part of these innovations.) We were unable

to satisfactorily balance program activities across a full school day, and so we experimented deliberately with new kinds of lessons or courses, including new variations in the arts and an emphasis on choice for older students and their families.

During the darkest time of the year, in January and February, we laid groundwork for field trips and class plays (as well as the revival of the Parent-Child Program) to occur in the spring. Despite the depletions of quarantines and the frustrations of travel restrictions, we sought to enable more expansive school experiences toward the year's end. We sought to provide for the "irreducible singularity" of each student by creating opportunities for classmates to enjoy time *together* in freer and larger community, as far from "skills," "labels," and "jargon" as possible (including the labels and jargon associated with the pandemic). In the spring, we were fortunate that almost all the trips and events we planned were able to come to pass, including a senior play, a rose ceremony, and a commencement gathering that doubled as a closing assembly.

Going into the 2020-2021 school year, College members knew that the demands on our time and resources would be both intensive and unpredictable, but we were determined to provide for *education* rather than for mere *schooling*, as understood in the incisive distinction made by West and Tate. Our experience was deeply reassuring; we have always been convinced that education only happens to its true measure when children gather with each other and with their teachers. This past year gave us renewed courage in this conviction. Merely academic pursuits are a matter of schooling, but properly Academic pursuits ask us to assemble in a sacred grove for the sake of education.

# A YEAR REIMAGINED

## A LETTER FROM THE LOWER SCHOOL COORDINATOR



*Ruth Olson speaking at the Rose Ceremony*

When asked what it was like to support the running of a school in the middle of a pandemic, I blanked. Then the blur came into focus with images of playful children on the sidewalk, lunch carts in hallways, and animated courtyard concerts.

Parts of the year still feel surreal. Did we really have school every day during a global pandemic?

In writing about one of the cornerstones of Waldorf education, Steiner said, "Imbue thyself with the power of imagination." It was this very tenet of our pedagogy that allowed us to imagine our year into being.

June 2020 was defined by countless questions. Would the regulatory bodies even allow schools to open in the fall? If we could open, how long would it last? A week? A month?

Continuous communication with health and education departments began and we scripted Rudolf Steiner School's official reopening plan. We hired school nurses. We completed walkthroughs armed with tape measures and masking tape to determine class layouts and stairway social distancing. We stockpiled cleaning and disinfecting materials and we all learned how to use



personal protective equipment.

After months of questioning, planning, and implementing our many imaginations, we opened school doors on September 9, 2020.

A reimagined Cedar Hill Rose Ceremony kicked off our year, the stage taking shape as a long, red silk curved into the grass. Guests gathered at a distance, remaining in small family pods, with everyone wearing masks. As we recited names, seniors bestowed gorgeous red roses to the children in Grade One. It was a truly beautiful event.

Just like the Rose Ceremony, so many traditions, habits, and customs were modified in our pandemic year. Parents who had filled the cafeteria and halls each morning began to gather outside on the sidewalk. Class meetings took place on Zoom. The Fall Fair took a pause and the Spring Gala went virtual. Class plays explored variations including Zoom puppet shows, outdoor venues, and even a class play movie.

Teachers embodied amazing adaptability and commitment. Each deserves a medal. Some moved out of familiar spaces to ensure safe desk distancing. Most saw their own desk removed to provide space for the children.

Early childhood teachers created nurturing spaces to help our youngest students adapt to mask wearing. They supported their children to adjust to new meal routines and feel connected despite greater physical distance among friends.

Elementary teachers taught back-to-back lessons to accommodate both in-person and distance learners. Special subject teachers let go of teaching spaces and took classes outside—whatever the weather. Music lessons moved to the park where children sat cross-legged on small tarps and traditional band and orchestra classes became unique class ensembles.

Eventually, after all the changes and reimagining, we

came to believe that there was no obstacle great enough to take Waldorf education away from our children.

Where there had been doubt, confidence arose. When faith waned, courage prevailed. When we'd run out of ideas, a new one came.

It has been said: "If you can imagine it, you can achieve it." Mightily imbued with the power of imagination, our teachers, parents, and administrators made school happen in a year we will never forget.

With gratitude,



Ruth Olson, Lower School Coordinator



Student Grace Duggan  
and Ruth Olson

# TOGETHER IN SPACE AND TIME

## A LETTER FROM THE UPPER SCHOOL COORDINATOR



Marisha Plotnik,  
Upper School Coordinator

When we closed the doors of both 15 Easts in March 2020 and embarked on distance-learning together with all our families, we did not imagine that it would take six months to re-open those doors nor the transformations we would need to make school happen anew.

But we did it. After sixteen months of careful planning and deliberate improvisation, learning daily from this intensive action-research project, we were able to celebrate the entire graduating class of 2021 at an in-person ceremony: a joyful conclusion to an unprecedented school year. We had been able to offer a full year of in-person schooling to every family who could be with us, and a simultaneous distance-learning program for those who were not able to be physically in our buildings.

In the Upper School, physical distancing requirements demanded that we maximize floor space in every room. This radical housecleaning was at times painful, but it also unveiled new possibilities for our spaces. The library, even with improvised chalkboards, became a beautiful classroom space where eighth graders started the year surrounded by books and bathed in the air and light from the large open windows. Every grade needed two classroom spaces, so the assembly room across the hall became the second half of the eighth grade classroom.

Teaching main lesson to six grades in twelve different rooms was made possible by inventive collaborations

between teachers for each block. The tenth grade ancient civilizations block, for example, studied the cultures from which Judaism, Christianity, and Islam sprang. Complementing reading, lecture, and discussion with Dr. Safit in one room was the carving of relief sculptures in wood with Mr. Liberman in the other room and singing in the park with Mr. Yagupsky, each one taking up the themes of these three great world religions in their respective arts. The Waldorf ideal of arts integrated into academic work was embodied in our courses in fresh and original ways.

As we plan for the coming school year, we look forward to building on the successful innovations we tested and welcoming the opportunities that an increasingly hopeful public health situation will again make possible. Of all the things we missed this year—eurythmy, team sports, singing all together—the deepest gap in our year was caused by the need to stay physically distanced—from our friends in other classes, colleagues, parents, alums, and the wider New York City community. For our education that recognizes the incomparable richness of embodied experience, the opportunity to join together in space and time once more is one we will celebrate with all our hearts.

Sincerely,

A handwritten signature in dark ink that reads "Marisha Plotnik". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Marisha Plotnik,  
Upper School Coordinator

# BUILDING COMMUNITY IN NEW WAYS

## A LETTER FROM THE PARENT COUNCIL

The Parent Council has three main objectives: community development, communication, and fundraising. These core tasks seemed daunting at the start of the 2020-2021 school year, as all our old schedules, venues, and events were thrown into disarray from Covid-related restrictions.

So, out of necessity, we focused on creating new ways to achieve the same results within our new socially distanced world. It started with a simple question: how could we use what we had available to create opportunities for families to safely get to know one another? What transpired was a multifaceted, collaborative approach that reawakened our sense of appreciation for the simpler things in life and the depth of resources available to us within this great city.

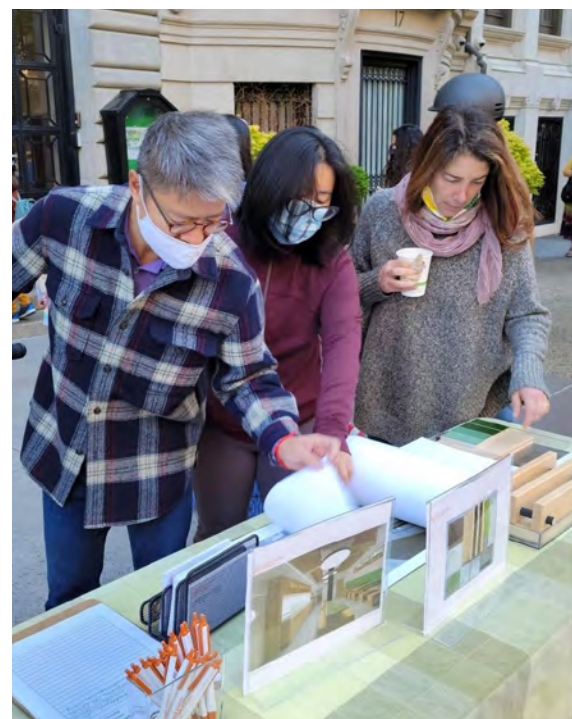
Anything small and outdoors was going to be better, more flexible, faster, and safer. As more people (especially you dads) came to drop off their children at school in person, organizing events on the sidewalk offered a safe and convenient opportunity for people to relax, mingle, and get to know one another. Pumpkin and knitted goods sales, holiday auctions, and coffee mornings each served as an opportunity to engage with the community and to involve, consult, and collaborate with people from diverse backgrounds who all share a common appreciation

for the school. As the pace of life slowed down a little, people found new friends, shared knowledge, and discovered common bonds, which over time served to enhance the interconnectivity of the Steiner community.

Beyond the 79th Street sidewalk, Central Park provided us with an amazing resource; parents utilized the park as their own backyard and met at the Three Bears in the morning to have coffee and chat. The early childhood classes organized outdoor lantern walks and doll teas. Our collective appreciation for sidewalks, park benches, walking paths, and flora and fauna grew stronger with every week that passed. Walking, biking and scooting were now the new *de rigueur* means of transportation.

Technology helped us, too, by allowing the community to come together virtually on topics of common interest. Monthly community events, meditation and knitting groups (complementary, not concurrently), book clubs, and Parent Council and Board meetings all took advantage of the new ability to maintain contact and conduct business in a more flexible and less formal manner.

Looking forward, we will continue to take what we have learned to maintain communal activities,



fundraising, and outreach efforts while prioritizing our community's wellbeing. Our appreciation for the time, energy, and enthusiasm of all who served on the Parent Council and for every member of the faculty, staff, and parent community who so ably assisted and supported our efforts cannot be overstated.

Ellen Jacobson,  
Co-Chair of the Parent Council

# FUND THE FUTURE

Investing in our People, our Pedagogy, and our Planet



Gabriela Cordo,  
School Administrator

Rudolf Steiner School is delivering on its promise to transform its cafeteria and kitchen into a space that can be enjoyed by students, faculty, and staff as well as the greater Steiner community as they gather to be nourished, to learn, to create, and to grow together. This major investment is the actualization of a project that we began envisioning over two years ago when exploring possibilities to upgrade the facilities at the heart of our campus.

In the fall of 2019, we shifted our philanthropy efforts toward curriculum-inspired projects such as the Green Science Program and the Cafeteria. In partnership with our community,

we decided to invest in pivotal capital projects, which would have an impact on our entire student body of today and for generations of students of tomorrow. These projects reflect our commitment to our people, our pedagogy, and our planet.

Our **Green Science Program** will enrich the learning spaces for students of all ages and their teachers. In the Upper School building, the capital expansion will include the rooftop, lower-level outdoor space, and fifth floor balcony; and in the Lower School building, the terraces of the second and fifth floors. Development of these spaces will make possible direct



Cafeteria Renderings courtesy of Cannon Architecture Studio



## FUND THE FUTURE (continued)

student engagement in the nature-based, sensory science that lies at the heart of Waldorf education. Expanding on our ability to create participatory experiments beyond Central Park and Hawthorne Valley Farm, having our own Green Science Spaces will allow for sustained, intentional, iterative study of natural systems at every grade level. These studies will include beekeeping, a climate station for atmospheric science, observational astronomy, a greenhouse for botany, and compost chemistry. In connection with our Cafeteria, we aim to grow food locally in our new green spaces and eventually create a “roof to table” experience when we can eat what we have cultivated at our school.

Our **Cafeteria** plays an important role in our community as it nourishes our children, parents, teachers, and staff. It also serves as a “village green,” the central space for us to meet each other, and to discover and connect with the many different aspects of our community. The planned design and underlying engineering will create a warm, inviting, and functional space and a link to the school’s outdoor green spaces, including the terraces and the Upper School roof. The modern design uses natural, handmade, and sustainable materials.

The **kitchen design** includes an open kitchen concept with direct visual connection to the cafeteria, provides a second kitchen door and updates equipment layout to improve workflow and service, replaces outdated equipment and

includes the installation of a new walk-in refrigeration to consolidate and improve access and storage.

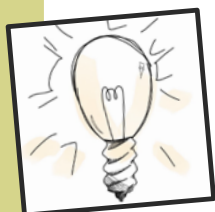
On May 20, 2021, we hosted a Fund the Future virtual event to raise the funds to make this exciting project possible. Soon after we launched construction, which continued throughout the summer and during the beginning of the fall months.

### For those who appreciate the details

To date, we have made outstanding progress on the mechanical front, having installed all new rooftop mechanical equipment and ductwork including a new 10-ton unit serving the assembly room; new ERV (energy recovery ventilation), AH1 (air handler) serving the woodshop, and AH2 serving the cafeteria along with associated ductwork; new air filtration with MERV 13 filters (hospital grade); new stainless-steel dishwasher exhaust to the roof; new kitchen air conditioning unit (Mitsubishi split system); new exterior air intake and exhaust louvers; and new exhaust fans for the restroom and trash area is underway. This work meets the needs of these times, among other things, increasing the current flow of fresh air to the cafeteria by 400%.

We also removed old abandoned wiring and cables, installed of new electrical feeders and panels, and wiring for the new LED light fixtures. As to the plumbing, we removed/replaced any abandoned/corroded piping,

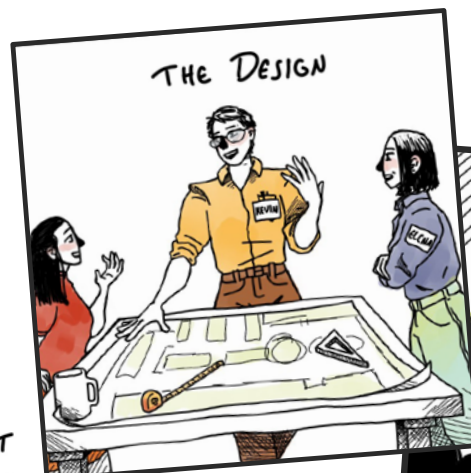
Illustrations by Raaf Panepinto '22



THE IDEA!



CREATING A LAYOUT THAT BENEFITS THE COMMUNITY



THE DESIGN



INTERNAL & EXTERNAL APPROVAL PROCESS

rerouted piping for mechanical units and ductwork, removed and replaced 30 feet of horizontal storm piping, installed all new piping above and below the concrete slab for the new kitchen; a new grease interceptor below the slab; a new back water valve on main waste in kitchen with new pneumatic alarm system; a new sump pump for the elevator; and a new restroom.

Other improvements include the installation of a new sprinkler system throughout the cellar including new concealed heads in the corridor; a new building wide fire alarm system with a new fire station panel, wiring and devices; a seamless epoxy floor; Heath Ceramics tile and kitchen equipment with related gas connections, DOB gas authorization and a new ConEdison gas meter; custom maple millwork and grille ceiling; stone counters; and LED light fixtures.

Our **Fund the Future Campaign** to raise funds to support this project will continue during the 2021-2022 school year. See the chart on the right showing the relevant cost allocation.

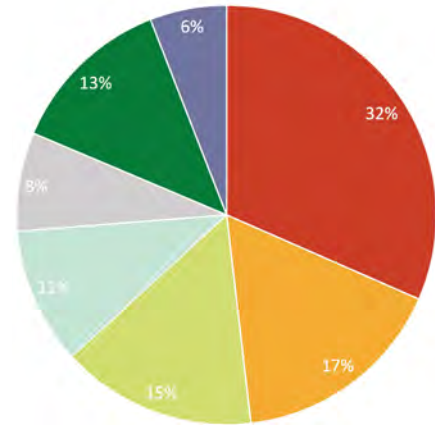
We appreciate all the contributions that have brought the project to this point and welcome additional gifts toward the completion of the kitchen and cafeteria renovation as we continue to Fund the Future!

In gratitude,



Gabriela Cordo, School Administrator

## Fund the Future Campaign Cost Allocation

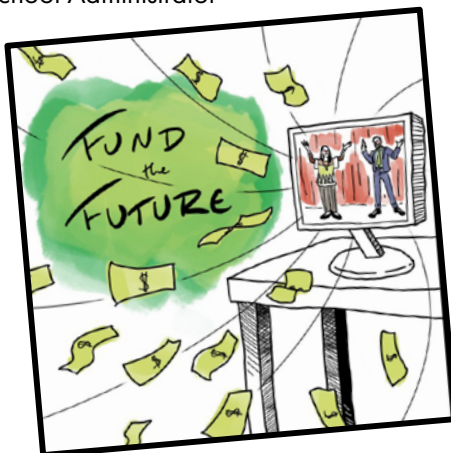


- General (\$629,844)
- Carpentry, Millwork & Doors (\$330,705)
- Mechanical (\$300,000)
- Electrical, Lighting & Fire Alarm (\$210,750)
- Plumbing & Sprinklers (\$151,750)
- Finishes & Floors (\$253,700)
- Kitchen Equipment (\$118,000)

Illustrations by Raaf Panepinto '22



NYC APPROVING THE PERMIT



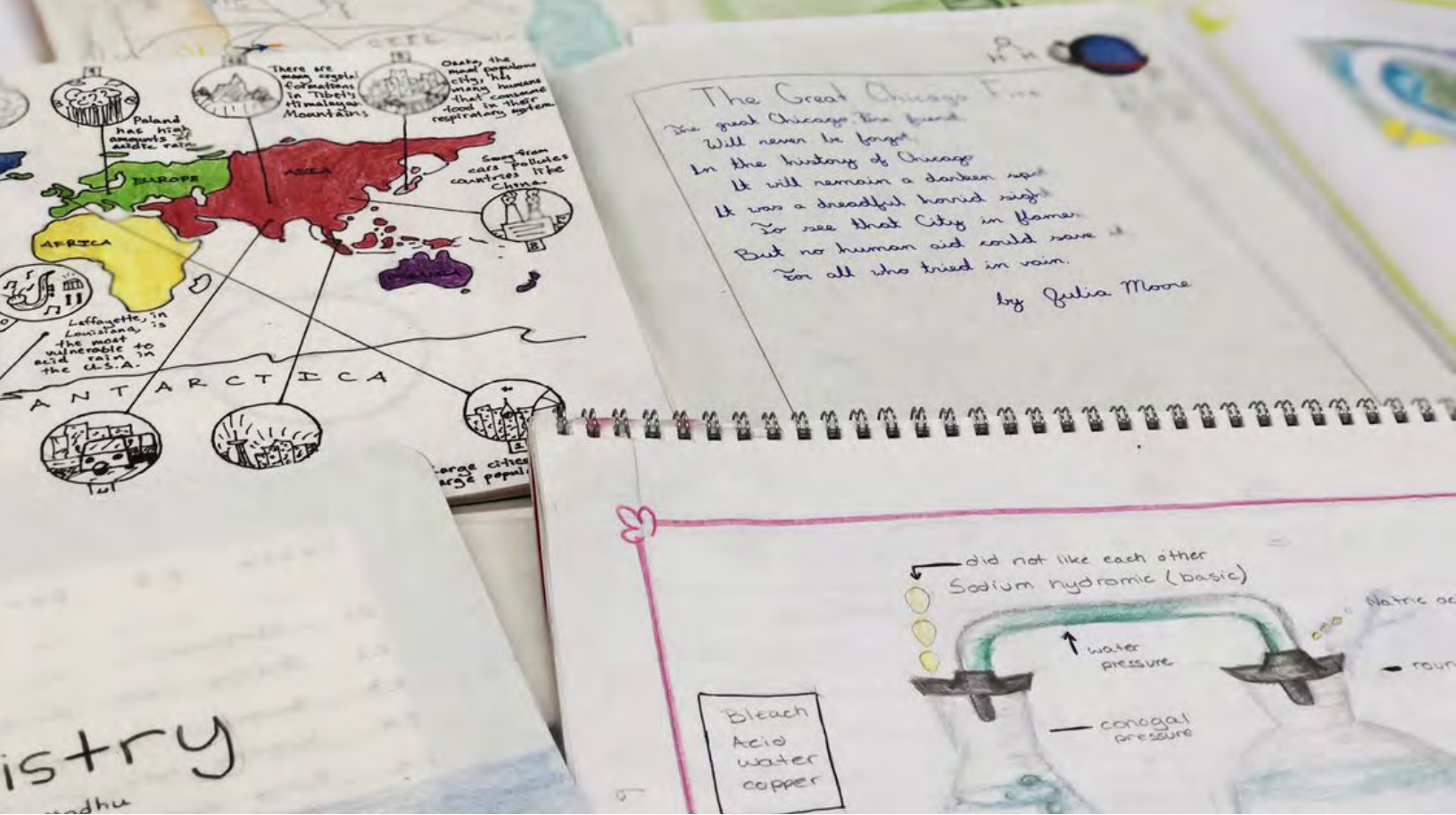
FUND THE FUTURE VIRTUAL FUNDRAISING EVENT



"CHOP CHOP! LET'S ALL GO TO THE CELLAR..."



AND NOW, WE WAIT...



# NEW OPPORTUNITIES IN CHEMISTRY

## A LETTER FROM DR. CAROLINE MARTIN



Dr. Caroline Martin,  
High School Chemistry Teacher

On the September 9, 2020, Rudolf Steiner School opened its doors to all its students; one by one up the one-way staircase they filtered, into the specially spaced classrooms that had so carefully been prepared for them, their very embodiment the single-most needed antidote to the nebulous cloud of uncertainty enmeshing the first days and weeks of this past year. I was to first teach the seniors their chemistry Main Lesson, but what exactly my task would be with these juveniles who'd been isolated at home for so many months was unclear. Unclear, that is, until, with their characteristic and unmistakable thirst—which albeit in a teenager is more of a palpable expectation than a defined ambition—they settled into their seats and opened their

notebooks ready for business. Chemistry it was, and for the first time in my career I truly basked in the feeling of utmost reliance on my students. They take and you give, in that order.

Class sizes halved to satisfy social distancing requirements, with each cohort in their own classroom. At the same time, we paradoxically had to double-up on teachers which, of all the adaptive innovations we explored this past year, was the most rewarding and the most likely to be reincorporated in the future. Ms. Chiara Madhu, Steiner alumna, was my partner for the first block, during which we retraced the history of chemistry back to India in the sixth century B.C.E., revealed Aristotle's lasting influence



through the Middle Ages, and recreated in the laboratory pivotal moments of the 18th, 19th, and 20th centuries, most notably Rutherford's gold foil experiment. Another apparent award of social distancing was that none of the profound moments of these experiments was lost on any single student; the small lab group sizes engendered focus and intimacy, vital ingredients when electrons are being watched whizzing through glass tubes!

Collaborative bonds strengthened as the year progressed, with some of the most beautiful results arising when art and science (or indeed art and math) came together. I was lucky, so very lucky, to experience this fusion of polarities. The grade nine earth sciences block had been, since the first iteration of the schedule at the beginning of the year, slated to bring together me and

artist and teacher of art, Ms. Hamshaw. I was to teach the geology and Ms. Hamshaw was to teach how to see and draw rocks. Having worked as an academic geologist for so many years prior to coming to teaching, I knew the immense value of the artist's insights and renderings. If ever I had felt at the wrong foot of a mountain, however, it was then, at the outset of this past school year, so accustomed had I—and everybody else—become to a feeling of disillusionment, as I contemplated the sweet consolation that at least this fusion had been considered possible, and might, therefore, perhaps happen again in the future.

But we tacked and we veered, and we neared, and we made it, and on that first budding morning in May when I brought the students into Central Park to meet their drawing teacher,

whom I hadn't seen in person since March 2020, I was so overcome with emotion that ironically, I had to excuse myself. Ms. Hamshaw and I made up for it over the remaining weeks of the block, meeting together with the class in Central Park for the second half of Main Lesson every morning, rain or shine, where select rocks were pored over and drawn from several vantage points, and the geology of Manhattan, scientifically sketched by me on the board, was imbued with life by the hands and guidance of the artist; and the recipients, of course, were the children.

Throughout this extraordinary year, the ownership of the experience was marked by contemplation through opportunity, opportunity often forgone by the habituality of the classroom in a non-pandemic time.

Outdoor Science Class  
with Dr. Martin



# REINVENTING ROME

A LETTER FROM WENDY KELLY



The summer before our sixth-grade year was one of multiple unknowns due to the pandemic. We were not even sure that school would be able to be conducted in person. At the very least, we anticipated there would be many protocols and restrictions. We already planned to divide my class of 16 in-person students (with 3 remote students) into two adjoining classrooms. In terms of class plays, so important to our yearly curricular endeavors, there was little likelihood that anything would be able to take place indoors. These uncertain circumstances led me to begin thinking about what might be possible for our sixth-grade class play.

The previous year, following our fifth-grade class play production, my students requested that our next play be a comedy or have some comedic scenes. My own wish list involved incorporating multiple stories from ancient Roman times, finding strong female characters along with the male

figures, and identifying opportunities to incorporate movement and music. I began to think about writing a play in movie form, where we could use the outdoor spaces of Central Park as much of our backdrop. Smaller scenes involving small groups of students could take place indoors, but the larger and full-class scenes could take place outdoors. Further, because we could film the scenes out of order and at our convenience, we could accommodate individual quarantining needs and other unexpected occurrences.

It was quite fun thinking of the students as I wrote the script, imagining them individually as the characters. So, when I introduced the play to the students, I already had most of the casting in mind. I even had outdoor parts planned for my distance learning students, in hopes that they would be able to participate as well. The students were thrilled to be able to move forward with a play and excited about the

idea of making a movie. We were tremendously fortunate to be able to work with Cristian Piazza, an experienced filmmaker, parent in the class, and school colleague, who filmed and edited the entire project. To top it all off, we had the talented Betty Englis Grimeh leading a wonderful group of sixth-grade parents with costuming.

Mother Nature was on our side during our filming weeks, as we had good weather during each of our shooting days. One day, on our way back from filming a scene at Bethesda Terrace in Central Park, our full class cast was held back while a scene from *The Marvelous Mrs. Maisel* was being filmed along the waterside at the bottom of the hill. We were able to watch the process from afar to our delight, seeing all the actors and actresses in period costumes, hearing the director shouting, "Quiet on the set!" "Stand by!" and "Action!" – all directives the students had been hearing from Mr. Piazza and me during our own film shoots. I hoped this encounter also helped them feel less awkward as they traipsed across Central Park each day in their Roman period costumes as onlookers stared with intrigue.

It was a very different experience for the students to perform the various scenes of our play out of sequence. While they were in possession of the entire script, each of them was involved only in certain scenes; so, it was a bit of a mystery to them as to what the finished product would actually look like. The sixth graders were full of excitement to watch their premiere of *I Dream of Ancient Rome*, then to invite classes, one at a time, to our screening room (one of our two classrooms) to enjoy our project. Parents, relatives, and friends were able to view our class play movie at home via a shared online link.

This is just one example of the many ways the teachers and staff of our school worked creatively within the boundaries and restrictions of this pandemic year. It was quite fun and exciting in many ways, and this was surely an experience the class of 2027 will never forget.



# TAKING MUSIC OUTDOORS — IT'S ELEMENTARY!

## A LETTER FROM JEFF SPADE



### Overture

When the shutdown occurred in March of 2020, what quickly followed in the media were videos of how the virus could possibly be spread by the aerosols produced by singing and the playing of wind instruments. Music teachers across the country all sat in great dismay at the news reports and YouTube videos showing the aerosols that were released from the intensity of producing either vocal or instrumental music. Clearly, we had to reimagine our programs.

For the remainder of the school year on Zoom, we sat in front of our computers laughing at the cacophony coming out of our speakers when we tried to speak or sing in unison. The babel—call it a joyful noise—was simply a part of the class. At other times, we asked everyone to turn off their microphones, leaving us all in a solemn solitary recitation, hoping that in our solitude there could be some sort of unison sound occurring in the ether.



In the remaining months of the virtual school year, the instrumental music faculty led by Jeff Venho got to work in preparing online class recitals per grade and artistically engineered music concerts of students playing ensemble pieces from elementary school through high school. The Upper School chorus under the baton of Alex Yagupsky sang remotely at

the virtual graduation ceremony for the class of 2020, as we did our best to celebrate, coordinate, and synchronize what was done individually at home into a virtual concert.

As much as we applauded and deeply appreciated all these gifts, there was something missing. I venture to say that it is the one thing you cannot record: mood. It's that feeling when an ensemble is playing and the audience is responding; a feeling that you cannot describe, yet it's exactly what we feel in the room. The moment when the beauty of the music connects with each musician and then in turn connects to the audience. We know that this is the essential part of why we teach music. The ability of music to envelope the thinking (head), feeling (heart), and willing (limb) aspect of the human being happens in the very moment we all come together to perform, whether this is in the intimacy of the classroom or the spectacle of the concert hall.

Thankfully, in the fall of 2020, the school made the brave decision to open for in-person classes. Nearly ecstatic to see each other face-to-face, and with a handful of virtual students in tow, we entered this new territory. Dispensing with the shaking of hands and implementing daily check-ins for contact tracing, we filed into our mostly split classrooms and hoped for the best. In this new territory we had to imagine the smiles behind the variety of masks that the children wore each day, encourage frequent hand washing, and maintain social distance as best as possible; these were all part of our new school life.

The guidance for teaching music was clear: no singing inside and the



playing of any wind instrument (a category that includes pentatonic flutes, recorders, and the entire band program of woodwinds and brass) must be done at a distance of twelve feet apart. Armed with measuring tapes in August, we determined that no more than one person could play in a typical classroom, and no more than 3 could play in our assembly rooms. The challenge lay before us, and now it was time to rise to meet it. The solution was to decide what could be done inside versus what could be done outside.

### **Opening Theme: Classroom Music and Central Park**

After serving as our "backyard" for many years, Central Park became our central classroom, particularly in the elementary school grades. In music classes, the park became a solution for singing and playing flutes and recorders. Making a circle in the bowl in Cedar Hill or the fields next to the Met allowed students to play and sing and adhere to social distancing

standards while unmasked.

Perhaps the most ingenious tool for the elementary school classes was created by Lower School music teacher Katey Dolezal, who took a tarp and created 2 x 2 squares to serve as "seats" for students in Central Park. Even if there had been a light rain overnight, students could have a dry square to sit on, from which the students were able to create a physically distant circle with ease. We were blessed with a long warm fall and a gracious and sunny spring, which meant that few classes had to be held indoors until winter. Smaller and split class sizes also allowed students to hear each other as they sang, played, and moved together. Although the park is resplendent with extraneous noise, this provided an opportunity to develop fine listening skills and encouraged students to sing and play with confidence.

As students learned new recorder pieces and began to play with precision and musicality, something else happened. The music blended with the sounds of Central Park and people who heard the music while casually strolling by stopped to listen. While Central Park strollers listened to these music classes, it was equally enjoyable to observe these people stop their trek across the park and take a moment to listen to the sweet tunes wafting over the fields. During the few rainy days we had, students spent time indoors drawing in their music notebooks and working on notation, rhythmic skills, and musical games.

### **Staying in Tempo: Innovations in Instrumental Music**

One of the innovations that worked

## TAKING MUSIC OUTDOORS (continued)

well for the instrumental players in Band and Orchestra occurred with the teaching of music in rotating blocks. The advent of these blocks meant that for a five-week period, each class could have music scheduled five times per week. During these blocks students would alternate between ensembles with me and recorder and singing classes with Ms. Dolezal, who took the students to the park. On the few rainy days we had, we combined for musical games, improvisation, and note writing.

After trying to play outdoors with the middle school classes, the idea of lugging instruments and music stands to Central Park each day seemed less than ideal. While the string players could play indoors with masks, the winds needed another solution. It quickly became apparent that the Lower School terrace was just the

place for this to happen! Music stands could easily be carried up and down a few flights of stairs, and no chairs were needed for the wind players.

As exciting as this was for our students and for me, the reaction from our neighbors was an unknown. My favorite comment came via Larry, Mr. Bloomberg's assistant from next door, who came up to me and said, "Thank you for the concert. They are getting better, aren't they?" It wasn't until then that I realized he had been able to hear every one of the fourth-grade lessons, as they were learning the basic skills of playing. This included everything from the dulcet tones of the flute and clarinet, the delightful honk of the oboe, and the new trumpet players learning how to musically blast high and low notes while they warmed up their instruments. "Oh yes, we hear

everything," he added.

My favorite moments came from the neighbors we could see, as there were two small children at home who waited by the back window every afternoon for class and would jump up and down on their beds when the fifth-grade ensemble played a rollicking piece. Directly across from us one could observe a woman in her kitchen stop working and simply listen and smile.

There were challenges as well. During one block, the sixth grade had their outdoor lesson during the kindergarten nap, and the back window was directly facing the terrace. Although it may very well be that young children can sleep through music, the sixth grade had five trumpets and a trombone in addition to the woodwinds. It was loud.





And then came the inspiration! I asked the students to play their scales as if they were playing for the sleeping children. What happened in that moment was remarkable, as the sixth grade took this very seriously and played softly and sweetly. The result was not only pleasing for the kindergarten, we hope, but also had extraordinary musical results. The students played with sensitivity and their intonation and tone transformed to the most beautiful it had ever been. Even in some of their more energetic pieces, when the focus of our playing was directed to the napping children, we made beautiful music.

There were other innovations as well, as the fourth grade had a block during January and February when it was impossible for the winds to go outside. During this block we took up the study of percussion, using small hand drums and various auxiliary percussion to reinforce rhythmic reading. The class worked together three days per week, and then on Tuesdays and Thursdays the string players played a vigorous piece called "A Viking's Tale" while the wind players accompanied us with hand-held percussion instruments. This

block ended up being both fun and educational and will probably remain a part of the fourth-grade curriculum long into the future.

Class teachers also helped provide innovation and inspiration this year. When the fifth grade had a long stretch between instrumental music blocks, Mr. Martinez organized weekly recitals during lunch. This kept the students practicing and working together in small duets and trios, as well as gave them an opportunity to perform for their classmates. It was clear when the block resumed in May that the students were prepared and had continued their progress through steady lessons at home and their lunchtime recitals.

### **Encore: End of Year Recitals**

As the seasons progressed into spring, we could now safely have small gatherings of 50 or less people, and so although we could not gather in our Assembly Room, it seemed like a perfect solution to combine our Spring Concert and end-of-year recitals into one event per class. The glen at the top of Cedar Hill was our stage and blankets laid out on the grassy lawn were our seating.








The format of these recitals included singing and recorder selections led by Ms. Dolezal, followed by the string ensemble pieces, then individual solos thanks to our private music faculty work at home, and ended with the wind ensemble. Although it was unusual and challenging to drag large instruments such as double basses and harps and a dozen music stands through the park, all the students pitched in to help and we created quite a parade from Fifth Avenue to the top of Cedar Hill.

Our first concert in May proved to be a beautiful and meaningful way for students to play for their family and for each other. The occasional helicopter or motorcycle roaring by may have interrupted a quiet passage or two from time to time; however, the singing of the birds overhead provided a musical accompaniment that was unexpected and marvelous.

Although we hope to return to traditional concert venues in the future, we were so grateful to have the opportunity to make music together in Central Park, and it very well may be that more concerts in the park are forthcoming!

# BUDGET RESULTS

2020-2021 (Audited Figures)

	AMOUNT	% OF TOTAL	
<b>INCOME</b>			
Gross Tuition and Fees	\$11,598,146		
Tuition Assistance	(\$4,999,891)		
Net Tuition & Fees	\$6,598,255	79.0%	
Additional Program & Misc. Income	\$1,153,253	13.8%	
Net Fundraising	\$600,366	7.2%	
<b>TOTAL INCOME</b>	<b>\$8,351,000</b>	<b>100%</b>	
<b>EXPENDITURES</b>			
Salaries & Benefits	\$5,897,976	77.4%	
Program Expense	\$865,538	11.4%	
Facility Expense	\$415,487	5.5%	
Administrative Expense	\$437,616	5.7%	
<b>TOTAL EXPENDITURES</b>	<b>\$7,616,617</b>	<b>100%</b>	
Net Operating Excess (Defecit) before depreciation	\$735,257		
PPP Loan #1 Forgiveness	\$1,258,986		
Capital Improvements	(\$583,969)		
<b>NET CASH</b>	<b>(\$1,410,274)</b>		



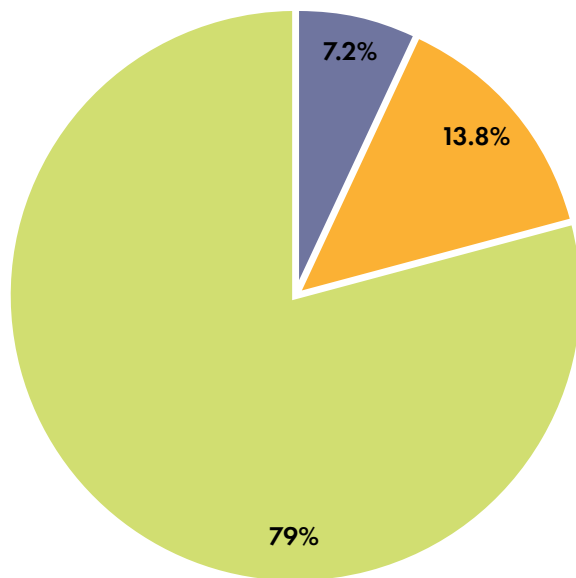
## SUMMARY OF FUNDRAISING

\* Reflects funds received and booked July 1, 2020 - June 30, 2021

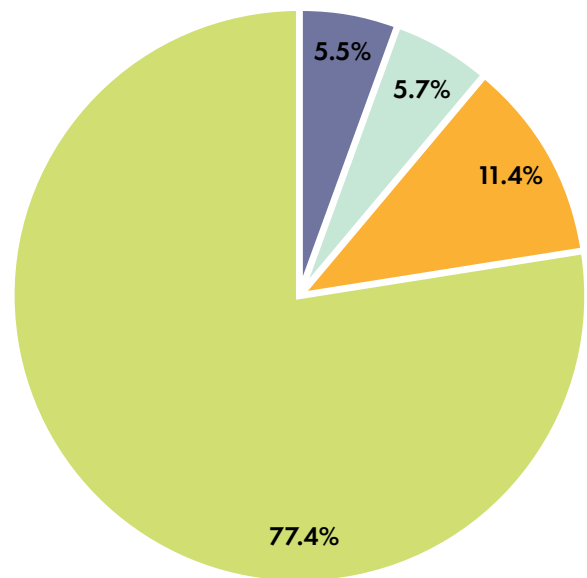
### ANNUAL GIVING

Diversity, Equity and Inclusion	\$50,000
Faculty Development Fund	\$18,798
Miscellaneous Funds	\$3,388
Steiner Annual Fund	\$376,121
Steiner Fall Fair & Gala (Net)	\$77,660
Steiner Resilience Fund	\$74,399
<b>TOTAL ANNUAL GIVING TO CURRENT OPERATIONS</b>	<b>\$600,366</b>

### INCOME



### EXPENDITURES



# CLASS NOTES

1970s

1950s

**CHARLOTTE DUKICH '59** moved to Tennessee and is now retired.

**SEAN STULL '59**

"I am working away with large landscape oils of the White Mountains in NH. Life is rich and beautiful. My Waldorf memories are always with me. My works are represented in [www.cassidygalleries.com](http://www.cassidygalleries.com) and [www.seanstull.com](http://www.seanstull.com)."

Sean Stull, "Apple Trees Near Tasker Hill" Oil on Canvas



1960s

**CORINNE SPINGARN '64**

"After finishing our remodeling of both the kitchen and guest bath, I spent Covid finally facing the projects that I had put off for years: the 2014 photo book of our trip to Europe, replenishing my five 3-ring binder recipe books and majorly cleaning out our garage. I couldn't blame not doing these projects anymore on a lack of time!"



**PATTY HAFT '70** "Aloha, from Hawaii! It was fascinating holding our class reunion over Zoom and catching up with our classmates after 50 years. What a wonderful, diverse, group and a camaraderie that cannot be broken. I have lived In Honolulu now for 35 years, after retiring from a career as a professional dancer, singer, actress in NYC, and have since managed my own fitness and wellness business. Here is my website that sums it all up: [creativefitnesshonolulu.com](http://creativefitnesshonolulu.com). Wishes to all for better times ahead!"

**ED SCHLIEBEN '71** was named by the President of Germany, Frank-Walter Steinmeier, to receive the *Bundesverdienstkreuz* in recognition of his 34 years of service to the German International School New York. In his time as the administrator and board member he raised \$15 million for transformative capital projects at the school. In addition, he actively supported the Administrative Directors Advisory Board established by the Central Administration of German Schools Abroad (ZfA) and actively engaged in and promoted German cultural initiatives in the US and abroad.

**SUZANNE GRÉGOIRE '74** stays in close touch with fellow alums from her class Stefanie Soichet, Allison Stone Stabile, Diana McMullen Lepis, Astrid Richter Murre, Patricia Weil Coates, Anne Waxman, and Risa Levinson Gold. She continues to coach dance and yoga privately (mostly on Zoom this past year) as well as at the Kaufman Music Center in New York. She is looking forward to teaching abroad again and traveling for fun when the Covid crisis is behind us. In the meantime, she is grateful to be a New Yorker and enjoying its museums, Central Park, long walks throughout the city, and ferry rides up and down the East River.

**JENNIFER LYONS '79** has grown The Jennifer Lyons Literary Agency, located in Chelsea and now in its fourteenth year, to four full-time agents working alongside Jennifer. Recent publications include John Maclean's *Home Waters* (HarperCollins), recently featured on CBS This Morning; former Secretary General of the United Nations Ban Ki-moon's memoir *Resolved, My Remarkable Journey*; and the memoir of Katherine Johnson of *Hidden Figures* fame. She also sold, in a four-book deal, books to be written by Sesame Street's Sonia Manzano, to Scholastic. Jennifer's daughter recently graduated from Wellesley College and her son is a sophomore studying Computer Science.



1980s

**MINDY VEISSID '89**  
 "I'd love to share that I just published my new photo book *NYC 2020: A Year Like No Other*.

It contains 90+ images and the viewer will get insight to what the city looked and felt like during Covid-19, Black Lives Matter, and the presidential election. Locations photographed include Times Square, Central Park, the Financial District, SoHo, Washington Square Park, the Staten Island Ferry, Coney Island and Brooklyn."

1990s



**PATRICK SOLURI '93** continues to compose music for stage and screen; his 11th ballet score "Nacht Ohne Morgen" received rave reviews and is currently performing through February 2022 at Ballett X Schwerin in Germany. Another ballet score, "Continuum," which performed at Berlin Staatsballett, was a finalist/winner in the Kaleidoscope 2020 international call for scores (from 8,000 applications and 86 countries)! This score, and his entire discography, has been re-released on digital music platforms worldwide.



2000s



**MAX BÄRTGES '03** and Caroline Pruet (an Early Childhood assistant at Steiner in 2019) were married on August 8th at the upstate home of Carol Bärtges and Dan Marsch, formerly the long-time country house of Arthur and Renate Soybel. Mr. Marsch officiated, and a joyful reception and dinner

**MICHAEL ROBINOV '11** launched Farm To People with cofounder Anina von Haeften and his father David Robinov in 2013. Michael was inspired to create the business by his time working at New York City's Union Square farmers market in high school and by his father—a pioneer in the natural food scene. Farm To People is a direct-to-consumer online farmers market and grocery delivery service. Its more than 4,000 customers in New York City either subscribe or shop à la carte. Farm To People then pays its farmers \$0.50 for every \$1 sold on average (higher than the \$0.13 per consumer \$1 spent that farmers collect through traditional retail channels). The pair only sell ethically grown meats, seafoods, produce and dairy products and are on track to see \$8 million in revenue this year.

followed in the property's hay barn. The couple reside in Manhattan where Max works at the law firm of S & E Azriliant, P.C. and Caroline is a jewelry designer and book illustrator.

**SARAH BÄRTGES '05**, who was a high school biology teacher at Steiner from 2014 through 2016, continues her career in education, taking a new position as the Middle School Principal at Ben Porat Yosef, a Yeshiva in Paramus, New Jersey. She and her four children were all in attendance at their Uncle Max's wedding.

# ARTIST AND ALUMNI PARENT, MARI LYONS

BY CAROL BÄRTGES '73 AND RALLOU HAMSHAW '65

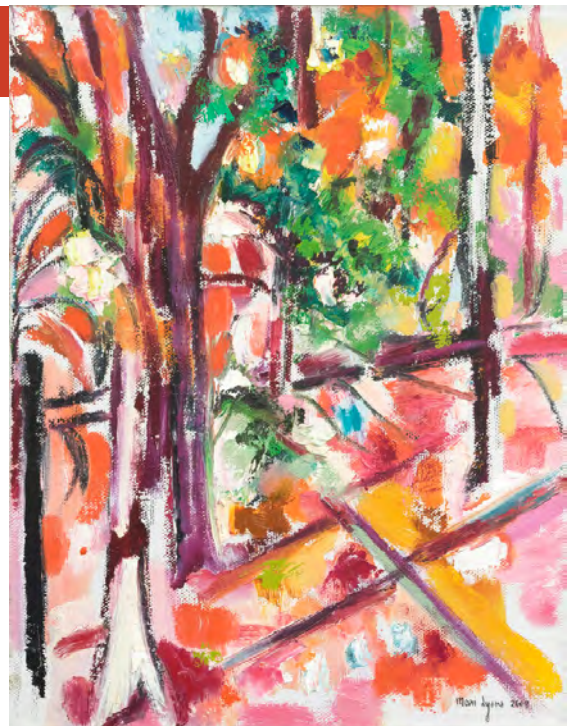
Mari Lyons, former parent at Rudolf Steiner School, passed away on April 3, 2016. A highly educated, experimental, and dedicated artist, Mari gave so much of her life to the cultivation of her bold vision, and to sharing her many achievements with an appreciative public. Holding herself and the art world, she inhabited to a high cultural standard. Mari was also articulate and well-read. These qualities and her discerning eye made her a sensitive, insightful critic as well as accomplished painter. Mari was represented by First Street Gallery in Chelsea where she had many solo exhibitions.

She attended Bard College and received her MFA from the Cranbrook Academy of Art. In addition, Mari studied at Mills College with Fletcher Martin and Max Beckmann. Her continuing growth as an artist, her flexible thinking, and her distinct style of risk taking helped propel her to venture beyond the comfort of safe and reliable artistic boundaries. Inspired by her intense, vibrant use of color, Mari painted continuously; her subject matter included city scenes, landscape painting from many parts of the country (including New York State and Montana), flowers and other still-life arrangements, and an ongoing series of dramatic self-portraits.

The school is deeply grateful to

the Lyons family for their generous donation of four of Mari's oil paintings. Before establishing her country home and studio in Woodstock, New York with her husband, Nick, Mari worked for many years in a space that looked out over Zabars on Broadway. One of the paintings donated to the school captures her own "Broadway Boogie Woogie" with a depiction of a busy uptown intersection, bright yellow taxis and pedestrians crossing the crowded street. This studio was not far from the welcoming brownstone on West 84<sup>th</sup> Street where Mari and Nick raised their four children, all of whom attended the school: Paul '76, Charles '78, Jenny '79, and Tony '81. Sadly, Paul, a professor of American Literature at the University of Hawaii, passed away several years ago. Charles is a documentary film maker, Jenny is a literary agent, and Tony works in real estate. Mari was a happy grandmother to four grandchildren.

Nick, Mari's devoted husband, was an English professor at CUNY, Hunter College, and executive editor at Crown Publishers. He served on Rudolf Steiner School's Board of Trustees for many years, participating in the exciting time of our school's purchase of Hawthorne Valley Farm in 1972. As a writer and editor, Nick helped publish some of our school's well-



*Hillside Reds Oranges* currently on display at Rudolf Steiner School

known books on Waldorf Education: *Educating as an Art* in 1979 and then again editing the anniversary edition in 2003. An avid fisherman and lover of nature, Nick also founded Lyons Press, launched as a publishing company dedicated to what he described as a lifestyle of "responsible outdoor sport." His memoir entitled "Fire in the Straw, Notes on Inventing a Life," was recently published by Arcade Publishing, New York. Even in his retirement, Nick continues to support the school; not so long ago, he was a cherished guest in the Advanced Literature elective, where he was invited to share his passion for the world of literature with our high school students.

# MORE THAN BAND-AIDS AND TEA



## A LETTER FROM CHANDRA GRAVES

My name is Chandra Graves and I am one of the nurses working in the Health Office at Steiner. I started my nursing career on an inpatient oncology floor, mainly taking care of patients with blood cancers—lymphoma, leukemia, and myeloma. The patients I cared for were very sick, required a lot of dedicated attention, and often stayed in the hospital for many weeks and sometimes even months. I took a break from nursing when I started a family and spent some time living in Hong Kong and Princeton before returning to New York and to Rudolf Steiner School as a parent.

As my three children were getting older and my youngest was finally in school full time, I was delighted when asked to join the Health Office Team at school and to be able to help as much as I could. It was exciting and challenging to start a completely new role as a school nurse while in the middle of a pandemic. There were a few things that helped me navigate this new situation.

First, I quickly realized that my fifteen years of experience as a mother left me well prepared to handle most of the hands-on care that I offered this year—cuts, bumps, bee stings and allergies. I was already comfortable in emergency situations due to my experience working in oncology and the ER. As far as helping the school navigate COVID, we started with

no guidebook; however, my love of learning and drive to be good at what I do placed me on a very quick and steep learning curve. I read articles and kept abreast of the guidelines issued by the New York State Department of Health and the Centers for Disease Control and Prevention. I am now certified in contact tracing after taking an online course at Johns Hopkins University. I consulted with friends who still work in hospitals and was in close contact with some other independent school nurses. We also had access to epidemiologists from the health department who helped us quite a bit, particularly when the guidelines just didn't fit a particular situation exactly.

With the issues (and the virus itself) evolving rapidly during the year, the work was interesting, varied, and challenging. The winter was filled with lots of contact tracing work, which it became clear was both an art and a science, with perhaps more human psychology involved than you might think!

As we came out of winter, the vaccines became more widely available and we could open windows again; as a result, COVID metrics in NYC began to drastically decline. Spring shifted the Health Office Team's work away from "just" COVID and we saw many more itchy eyes, some bee stings and a few more cuts—all things that make up a normal childhood.

I loved talking to the children and finding out about their interests, the things they like about school and the things that sometimes give them anxiety. I especially loved watching them interact with their friends—I can't tell you how impressed I was with how the children treat each other. Friends were always so caring of their "hurt" classmates. And of course, they always wanted to share their own dramatic injury stories!

While it is too soon to declare victory, it is clear to me that the role of the Health Office Team can and should be about more than just COVID and that we can be part of the broader education process at the school. In addition to offering more than just "band aids and tea" (I have been taking additional courses on treating concussions, for example), I believe the Health Office Team can provide education, guidance, and support for students and faculty in everything from helping teach basic biology to more complex topics such as mental health.

I have enjoyed seeing firsthand how hard the administrators and teachers work, and the depth of their commitment to the pedagogy, the school, and the students. It takes so many caring, thoughtful, and hardworking people to run our school and I was lucky enough to work daily with so many of them.

# THE CLASS OF 1968

## A LETTER FROM MICHAEL NEMSER '68

*“The teacher, as we know, can confer upon the pupil no powers which are not already latent within him, and his sole function is to assist in the awakening of slumbering faculties. But what he imparts out of his own experience is a pillar of strength for the one wishing to penetrate through darkness to light.”*

— RUDOLF STEINER

The class of 1968 was as close knit as any Rudolf Steiner School class. Through the 50 plus years since graduation, our bonds remain strong. We are now dispersed from the city, but we find ways to stay connected. We recall the teachers who most impacted us, including Christy and Henry Barnes, Amos Franchescelli, Nanette Grimm, Keith Francis, and our librarian, Ruth Pusch. We fondly remember class trips and class plays, Saturday night dances, and the launching of the Debate Club. We represented Chad at our first Model UN in Washington.

The class celebrated the 50th anniversary of our graduation in 2018 with a series of group email exchanges, phone calls, and Zoom calls. Interactions were easy and memories flowed. Recognizing our 50th anniversary and the 90th of the school’s founding, we wanted to honor the importance of the school and the facility on our lives with a meaningful gift that would survive and somehow reflect the Rudolf Steiner philosophy. We selected an antique Seth Thomas perpetual calendar #1 regulator clock to hang in the Upper School library. The mechanical aspect of the clock reminded us of our days working with our hands with bookbinding, calligraphy, sculpting in clay and wood at Steiner, and—with a little stretch of the imagination—of eurythmy with the rhythmic sway of the pendulum.

Regulator clocks were developed in England around 1720. Typical clocks of the day were only accurate to within about five minutes per week. But regulator

clocks, powered by a weighted and geared mechanism, could be accurate to within 10 seconds per month. These clocks were initially used in observatories and in clock and watch shops as the standard of accuracy during repairs, synchronization, and manufacturing.

Regulator clocks gained prominence in the United States in the late 1800s as the time standard in railroad stations. Railroad employees would synchronize their pocket watches to these regulator clocks several times a day to keep the trains on schedule.

Seth Thomas is symbolic of excellence in clocks produced since 1813. Seth Thomas introduced their perpetual calendar regulator clocks in 1863 and produced them through 1917. The Class of 1968 regulator clock, in original condition and with all original parts, is an early model, approximately 150 years old. The clock has two dials. The upper dial tells the time. The lower dial shows the day of the week, the month, and the date. The clock’s 8-day movement is single weight driven and is made of solid brass. The pendulum is also brass. The perpetual calendar movement automatically adjusts for leap years. Our class has established an account with the school for the long-term care and maintenance of the clock.

The class of 1968 clock represents the timelessness of our memories and is dedicated to the Rudolf Steiner High School, the faculty, and staff with much love and respect.



The Class of 1968 Seth Thomas perpetual calendar #1 regulator clock displayed in the Upper School Library



Shannon Elliott, Michael Nemser, Leslie Perelman, and Corinne Niox Chateau at the All-School reunion event in 2008.



Leslie Perelman, Corinne Niox Chateau, Shannon Elliott and Pam Livingston Giles looking over the 1968 *The Spectrum* at the 2008 reunion.



Leslie Perelman, Pam Livingston Giles, Corinne Niox Chateau, Valerie Young, and Zan Gifford in Central Park at the 2008 reunion.



November 2020 Class Zoom Call. From top left to bottom right: Danny Szekely, Amos Winter, Michael Nemser, John Root, Duffy Hecht, Corinne Niox Chateau, Valerie Young, Leslie Perelman, Zan Gifford, and Pam Livingston Giles.

# COMING FULL SPIRAL

Three members of Rudolf Steiner School Class of 2015 reflect on their experience as students and what it means to them to be back at Steiner as faculty members.



## KELSEY D. FINCH

My journey at Rudolf Steiner School began at the age of seven, when I joined Ms. Sutherland's class of 2015 in the first grade. I instantly fell in love with the warm and welcoming environment—something that to this day still brings me comfort—and found that I quickly made friends with the children around me as we were all starting a new chapter upon entering the Lower School grades. My years at Steiner were filled with activity—from exploring new languages, musical instruments, and forms of movement to creating beautiful handwork and woodwork projects. With each project or activity, I found that there was the opportunity not only to learn, but to deeply connect with the work, my classmates, and the person that I was beginning to form (myself). As years progressed and the bonds with my classmates truly solidified, I found that the most grounding aspect of my education was the class dynamic that in so many ways gave me a family feel. There could have been days where I felt

defeated or disconnected but knowing that I would return to my class every day meant that I felt warmth and support when I most needed it. In high school I took the Human Development elective with Carol Bärtges and it was in that course that I started to find my steps in both an educational and professional realm. I was active with youth throughout my adolescence, both within and outside of Steiner as a babysitter and camp counselor during my summers and found myself most comfortable when working in some capacity with children. I went on to graduate with a degree in Human Development at SUNY Oswego.

Currently I am assisting the second-grade class with my former teacher, Cybelle Afable; they are such a phenomenal group of children. I could not have imagined that I would one day return to Steiner as a faculty member, teaching among some of the very same faculty who served as guides during my years as a student and having the privilege of being able to work and grow within such a warm and supportive environment.



## CHIARA MADHU

I joined Steiner in sixth grade and entered Ms. Afable's class. I came from PS6, so I was used to standardized testing and large classes. As soon as I entered Steiner, I found a home in my class and these classmates have been my friends ever since. My favorite classes were always math and science. One of my fondest memories is my involvement with the Lower School. When I was in eleventh grade, I interned with the Upstairs Kindergarten. The beauty is, some of that kindergarten class I interned with

made up my first-grade buddies the following year when I was a senior.

At a young age with a love for science and math, it's not surprising that I became a math and physics teacher at Rudolf Steiner School. My full circle moment was teaching those same students from my internship and who were later my first-grade buddies as Upper School students all last year as their math teacher. I even went on a class trip with them! It has been so much fun working with all these kids and watching them grow and rewarding to be back at a school that I considered home.

## ANNABELLE VAËS

I joined Rudolf Steiner School at the age of four in the Upstairs Kindergarten. I had the wonderful late Mrs. Sloan as my teacher as well as the talented Ms. Dean and Ms. Martinsohn. I have had so many special and magical moments throughout my 14 years as a student that I wouldn't have the room to describe them all! To this day I still have vivid memories from the Upstairs Kindergarten. One of these memories is of me chopping vegetables for snack and passing them to Ms. Dean who was stirring the soup and humming in her etheric manner. In the grades I loved learning about history and mythology and being able to bring those stories to life through the class plays. That is where I felt the most at home; throughout my whole academic career at Rudolf Steiner, I was part of the drama club. In addition

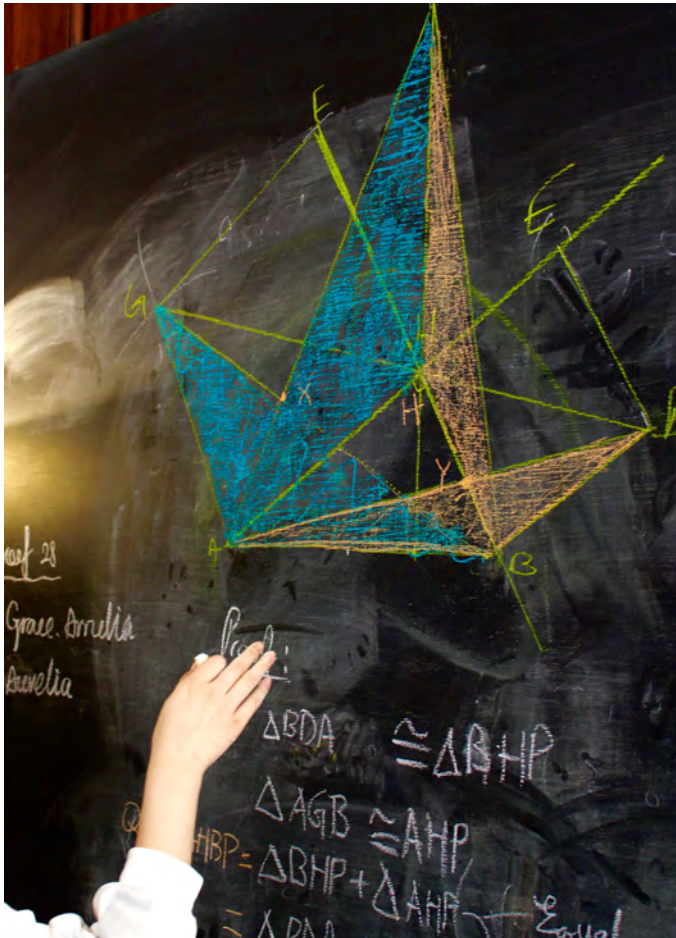
to theatrics, I enjoyed learning languages and all the arts that the school offered us. But when it comes down to it, I enjoyed learning every subject even if some of them were much more challenging for me than others. I am so grateful that I still, to this day, have friendships with people from my class and that I have the pleasure of working with them!

As an early childhood teacher, my role is to hold space for creativity and the understanding and processing of the world to be explored through play. I am here to help build and support the children's foundation.

It means the world to me to be back in a place where I was nurtured and cared for. This is a place where my imagination was allowed to run wild and create fantastical worlds to my benefit. I am so grateful that I am now in a position to hold space for children to have a similar experience.

# MATH AS EXPLORATION

## A LETTER FROM MARISHA PLOTNIK



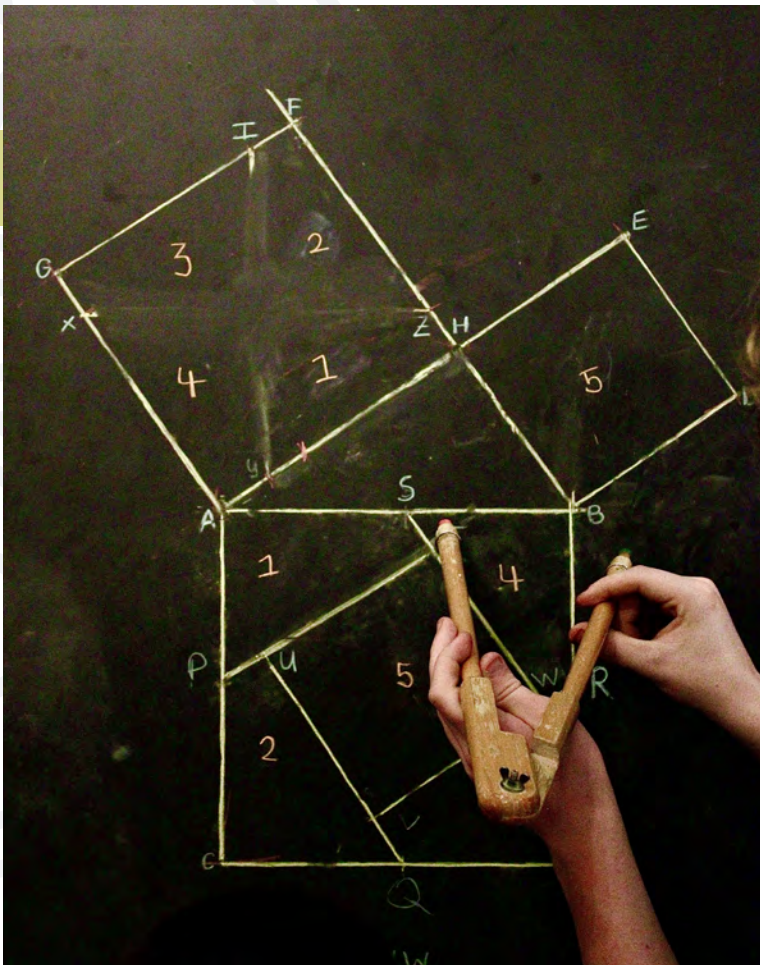
Imagine a cube. Let's give it a color, a texture, a weight—maybe the golden yellow of cool, fresh butter, weighing about a pound. Now take a slice straight through it, at any angle, from any part of the cube. Pull apart the two pieces and look at the shape of that flat surface you just created—we call that a “section.” Is it a square? A triangle? A rectangle? All of those are certainly possible, just depending on how you sliced that cube. Can you make a section with five edges? Are more than that possible? If the edge of the cube has length one, can you calculate the perimeter of your section? Its area?

This is how we began the year's work in ninth grade geometry: each student imagining a section, finding ways to represent it to their classmates—with words, sketches, models—and then getting to work together calculating lengths and areas. The skills and concepts we learned appeared because we needed them for the job at hand, not just because they showed up in the next chapter of the textbook.

The students worked hard and with deep engagement. They listened carefully to each other, helped each other to fix mistakes, and discovered the interconnections between their different creations. The Pythagorean Theorem was indispensable, and the concepts of ratio, proportion, and special right triangles illuminated different figures that kept appearing in new ways. Importantly, the work made sense because it lived in a context and even a strange result could be placed beside our other results and become a recognizable thought. We could see that 1, , 2, were increasingly longer lengths, all having their place and relative sizes in our sketches, and that really was just 2.

The mathematics classroom is an amazing place. There is no other subject in which we can rely entirely on the power of our individual thinking to arrive at a single shared truth. Science relies on a community of people carefully conducting related investigations over and over again, while in the mathematics classroom even





one single ninth grader can come up with an original idea and we can work together to prove it is true. The opportunity here for young people to know the truth of their own thoughts, and to have that truth acknowledged and confirmed by others, is a powerful experience. Later that year, each one of those ninth graders worked with a partner to present a unique proof of the Pythagorean Theorem. With a wealth of theorems now in their repertoire, students used what they had learned that year—with compass and straightedge, inscribed angles, intersecting chords and more—and applied their increasingly nimble algebraic skills to prove that familiar result. Working from brief, cryptic sketches of each proof the students puzzled over the sequence of statements and labored to fill in the logic that connected one statement to the next. As they made progress, each partnership presented what they had learned to the class a bit at a time, often recognizing as they stood before the chalkboard that the next steps were not yet clear. These were not polished lectures, but sharing of

work-in-progress, and the atmosphere of interest and encouragement in the room was indispensable as we experienced together that mathematics is a thought process and not only a box of tools to be memorized and executed as quickly as possible.

Each of us here at Steiner knows that the classroom must be a place where learning happens. There are certainly opportunities for students to demonstrate their knowledge—on a test, a quiz, a correct homework result—but there must always be the invitation to test out an untried thought, to make a mistake, to explore something brand-new together. Students regularly suggest a new approach I had never considered, and following that unmarked path together is the part of teaching I love most. Sometimes we go in circles, sometimes we hit a dead end and have to retrace our steps, but the vista at the top of the mountain is always awe-inspiring and the journey there was the most important part.

# EURYTHMY TAKES A NEW FORM

## A LETTER FROM DENISE CRANE



Denise Crane, Eurythmy Teacher

The last school year, 2020-2021, presented challenges for schools around the world, many schools choosing to keep all lessons on Zoom. Here at Rudolf Steiner School, through the hard work and dedication of the administration and staff, we were able to keep our doors open and have in-person classes for the entire year. This brought its own challenges for the teachers and students: wearing masks, social distancing, and teaching both distance and in-person classes which doubled the teaching load for many teachers. I think everyone would agree that it was well worth the effort

and offered many surprising rewards and inspirations for working in new ways. Teaching eurythmy had its own unique challenges. The assembly room where I taught eurythmy was now the fifth grade classroom and my classroom became Central Park. Even after finding a relatively quiet space, there were often people walking by, noises from the city, dogs joining in, weather, and a myriad of other distractions. What was interesting, though, is that the students were more engaged. Traditionally eurythmy is practiced indoors for several reasons, not the



least of which is the spatial orientation that having four walls offers. While being outside offered more space, it was often difficult to do certain forms-choreographies- without any boundaries, so I had to adjust my curriculum and simplify some of the movement, especially for the older grades, where the choreography can be more complex.

While doing complex forms was difficult, work with gesture, rhythm, rod and concentration exercises, and circle forms went well. At times we had children in the park pick up sticks and try to follow along with what we were doing with the copper rods.

Another challenge was no longer having live music. Generally, at least half of each lesson is accompanied by the piano. While using recorded music is somewhat taboo in eurythmy, I had my former accompanist, Mr. Lefevre, record music and send it to my phone and then I used a speaker so we could adjust the volume. This worked well for rod exercises, concentration exercises, and rhythm exercises, and helped the students to stay focused and move as a group.

For the winter months, I held my classes indoors, doing eurythmy in their classrooms. Luckily, the classes were on the small side. Being in these

small spaces, with fewer children, was reminiscent of when I first started teaching and was working in smaller schools with no designated eurythmy space. It encouraged a feeling of "pioneering" and working together that was refreshing.

Being able to teach in person for the entire school year was quite an accomplishment. Rather than feeling isolated and distanced, our school offered a sense of community. I was grateful to be able to sustain the eurythmy program through such a difficult year. It was well worth the effort, and while so much had to be compromised, new inspirations arose.

# IN MEMORIAM OF MARLON LABOVITCH '17

## A LETTER FROM RICH TURNER AND CLIO VENHO

The word “extraordinary” comes to mind when remembering the first day that Marlon appeared on the scene. He charged into drama club, with unabashed exuberance and a rather stunning vocabulary. I found him to be remarkable at once, mostly because he was extremely well-read for a ninth grader—and because he had this charming English accent!

Marlon was born in Ashford, Kent, in the United Kingdom and came to the United States in 2007 where he attended the New Voices Middle School in Brooklyn before joining Steiner. Faculty and classmates alike knew Marlon to be an avid fan of philosophical debate, highly in favor of having fun whenever possible, and a champion of inclusion. His circle of friends, in school and out, were of all ages, genders, and identities. Perhaps this explains why he was able to step

so quickly into diverse roles in drama. It was easy for him to imagine himself in someone else’s shoes where he invariably found empathy.

Marlon went on to become a mainstay of the drama club performing in ten theatrical productions in such roles as Tevya in *Fiddler on the Roof*, Heir Shultz in *Cabaret*, a myriad of characters in *The Laramie Project*, and the title role in *Dracula* (most likely his favorite). With his voracious appetite for literature and creative writing as well, we all could see that Marlon possessed tremendous gifts in the humanities.

After graduating from Steiner in 2017, he worked on a fishing boat in Alaska, traveled in Europe, and volunteered at a Camphill Village in India. He had recently returned to New York, where he enrolled at Hunter College, and promptly resumed lively discussions in his classes.

Regarding his latest thoughts about his future, here is a quote from a recent letter written to me by his mother, who has kindly given me permission to include this passage:

*Marlon said he never wanted to be a teacher, probably because both his father and I are teachers, but he would have made an excellent one. In the last year or so, though, he was planning to go the route of getting a PhD in philosophy and aim for professorship. The students he would have taught would have been very lucky indeed. He said he thought he’d be good at being a professor because he noted there is a lot of performance when it comes to teaching, and he noted that he’s good at that. Also, he said, “I am so enthusiastic, I could get students on board. I am good with people.” He was. He really was.*



# IN MEMORIAM OF GAETANO CRÉMOUX

## A LETTER FROM DENA MALON

I had just returned to New York City, the place of my birth, after nearly 26 years of living in Atlanta. Taking a brand-new class of first graders at Rudolf Steiner School was an opportunity for which I was most grateful. The class was a lively, wonderful group of children who brought joy to my new life. I had just taken a class from first to eighth grade at the Waldorf School of Atlanta;

having the chance to teach New York City kids, whose upbringing in the city was similar to my own, was delightful and so very meaningful. Each morning I looked forward to spending the day with these children, whose joy in each other was apparent.

Gaetano Crémoux was one of those students. A happy, loving, intelligent, sensitive, generous, and respectful boy, he greeted me and his classmates each morning with sunshine, exuberance, and energy. His friends, as well as his teachers, were drawn to him like a magnet. Along with his kindness and generous nature, his soulful dark brown eyes communicated a depth and wisdom far beyond his years.

Gaetano had an active imagination; he reveled in creative games and absolutely loved acting. His first role

as the prince in *Briar Rose* brought out his highest, most humble nature. He was our prince!

In second grade, we received unhappy news; Gaetano and his family would be leaving the city. Not only would we be saying goodbye to our dear Gaetano, but also his brother Gabriel who was in the early childhood, his amazingly wise and

a culminating and healing experience for all of us, and of course one that I have never forgotten.

Gaetano called me several times after he left, expressing how much he missed us. One day I travelled up to Scarsdale and spent the afternoon with him. We talked about his new school and teacher and how he would grow to love him. I felt like I gave him



loving mother Catherine, and his grandmother—our beloved Abuela who picked him up many afternoons. That year we were planning to perform a play by David Blair about St. Francis. Since Gaetano had played the prince in first grade, the role of Francis had been given to another student, Grace Friedman. Knowing that the experience of becoming Francis would strengthen Gaetano, who was so sad about leaving his beloved community, I decided that he and Grace would share the role—one becoming his voice, and the other his gestures. It was

permission that day to move on. In the ensuing years I kept up with Gaetano, through my friendship with my beloved friend, Catherine.

The news of his death filled me with grief—such a spirit, with so much potential—a being who lived in all our hearts. Once again, I have been called to speak with Gaetano. Travel well on your path, dear Gaetano; know that you were loved and seen and will always be remembered.

With love, Dena Malon

# A TRUE COMMUNITY

## A GRADUATION ADDRESS BY BRENNAN FORTE '21

Thank you, Mr. Marsch, for that thoughtful introduction.

It is my pleasure to welcome you students, families, and faculty to the 2021 Rudolf Steiner School Commencement on this afternoon. Every one of you has made an impact on the graduates who sit here today.

Six years ago, a nervous, brown-skinned, 5'2", thirteen-year-old boy boarded the L train at the first stop with his parents. He was born and raised in Brooklyn, and his family was of Guyanese descent. He went to church every Sunday and attended a public school about ten minutes away from his home where he was used to being surrounded by his fellow black and brown peers.

That boy was once me.

I traveled for one hour, forty-seven minutes and twenty-two seconds into the Upper East Side of Manhattan (which at the time I thought of as the big city) to attend my first day at Rudolf Steiner School. I sat between my two parents dressed in khakis and a bow tie shivering from the air conditioning on the L train.

This was my first time taking the train for such a long period of time. I wondered if I should sleep, eat my breakfast, or finally read that book my mom always brought along when we traveled.

Transferring to the 6 at 14<sup>th</sup> Street Union Square... "please be aware of the moving platform."

The train was full of students of all ages. There was a "new backpack" smell and a collective feeling of anticipation.

77<sup>th</sup> Street Lenox Hill Hospital was the destination, a station I would traverse thousands of times during the next six years of my life.

"As you exit, please be careful of the gap between the platform and the train."

As I arrived at the Lower School, paintings, sculptures and wooden stools lined the halls. I didn't know what I was getting myself into, I didn't know what I wanted from this school, and I certainly did not know what I was doing on the Upper East Side of Manhattan.

What I knew, however, was that Steiner presented opportunities that I have grown to be grateful for.

Could I draw like my new peers? No.  
Could I paint? No.  
Could I play the trumpet? Definitely not.

But these were all things that would eventually become part of my way of life as a Steiner student.

A Chinese proverb helps me now to understand what I could not have then—that I had energies and capacities and passions... but I could not form them on my own. I welcomed the new shapes and patterns that this unusual school in "the big city" was providing and at times demanding.

According to the proverb, "A wise man adapts himself to circumstances, as water shapes itself to the vessel that contains it."

As I look back, I realize that I in fact needed some containment, and Steiner became that vessel to me.

Whether it was starting a new language or sewing an elephant together, I encountered the unknown every day. But I welcomed the new and I enjoyed it. Eurythmy, for example, an art for which I have developed real affection, was quite foreign at first.

Why did we need to change our shoes?

I worried about making new friends. My new classmates didn't live near my neighborhood or share any similarities with my background..... but many of them did come to school on the subway.



And by the beginning of seventh grade, a train crew had developed, and we had shared laughs, food, and sometimes even our German homework. They became part of the comforting and warming experiences that were essential to this vessel at Rudolf Steiner School.

But I could never get too comfortable. On middle school trips to the Hawthorne Valley Farm, I had to wake up at 5:00 am to feed the animals; another year and another trip required slithering through a muddy cave. I have had to sleep outside in a pile of leaves and on the floor of an abandoned gym. I wasn't exactly seeking these experiences, but they brought me closer to my classmates. The more challenges we faced together, the more I experienced the shaping of my vessel.

In eighth grade I was drawn to new explorations in history, geography, and anthropology—especially those that included peoples, traditions, and cultures of Egypt, Brazil, Australia, South Africa, and Italy. These studies also connected to my experiences on the subway: traveling through the boroughs meant encountering so many people from nearly every place on the planet. I began to wish for more of this diversity in the school and its community. And as I started high school, I was nurturing an intention to help give new shape to the vessel that had been shaping me.

But this growing desire conflicted with new demands of my adaptability. Just as I was actively seeking to change this vessel from within, I encountered obstacles that soon after taught me life lessons. Firstly, that people can and will get off the train you're on at any stop. Some of my subway companions were gone; and I felt adrift without them. I let myself become bored and distracted. And second, that being bored



and distracted can cause you to lose focus and eventually miss your stop on the train.

Coincidentally, this was also the year that the L train began its shutdown plan, and I was forced to take a new route. Many times I sat alone, staring through the cloudy windows, my eyes slowly closing. Going home on dark winter afternoons, as the train neared my stop, the last one, I was often the only one in the car, and I would fail to realize that I needed to get up and go.

Around this time, however, I had a memorable experience. On an otherwise empty train platform, far into Brooklyn, there was a saxophonist playing his horn. There was no audience, no one around, no one listening. He didn't even know I was there. So why did he keep playing? Why was he playing there—out in public but without any sign of the public nearby?

This moment stuck with me throughout the rest of my high school experience.

As many of you know, my growing passion for social justice had led me to devote a great deal of time and energy to the high school's Student Initiative for Diversity and Equal Rights (SIDER) club, and there were many times when I wondered if anyone was even listening.

At times, we found ourselves stuck. There were nights where I questioned whether the effort was worth it, or whether we were making progress at all. Over time, however, I realized that I could not just adapt what was around me to my ideals, but also had to continue to adjust my way of thinking and to stay adaptable myself.

I had to remember that my bow-tied, younger self had arrived at Steiner to *take on new forms* and that my now older self wanted to *bring about new forms* and leave a lasting impact on this community.

I had to learn in new ways that you can't give shape to a vessel without adapting within it simultaneously.

My work with SIDER took on new focus and effectiveness when we worked from the premise that diversity and inclusion were what everyone in our

community wanted, and we could promote changes for the better by developing a consensus from within.

2020, and the ensuing global health crisis, presented itself as one of the most challenging, as it has shown us that life is full of unknowns and even unknowns within unknowns; that sometimes the train you're on just stops abruptly without any warnings, and you don't know if you'll be stuck there for minutes or hours.

Of course, the global pandemic made unprecedented demands on everyone's adaptability, and even on the school's ability to serve as a vessel at all. I won't trace this path for we all have experienced the separation, isolation, longing for human contact, and even hours spent in the kitchen. A year ago, we were still baking out of boredom, and quickly growing tired of it.

But my classmates and I, over many years, had long practice in preparing for things we could not anticipate, and I had learned to become more adaptable than I thought I could be—and I knew it was possible to do good work even without companions around to appreciate it.

At the beginning of senior year, we could not have imagined performing a senior play, taking two class trips, and attending a graduation in this church today. Despite the astonishing amount of adaptation, we and the school have experienced together this year, our final days at Steiner have been joyful, and we are all here together on this stage.

We endured, but we also persevered and what we have been through this year and the past four years is a testament of what we can do and what we are capable of. And we, the class of 2021, are ready to step off this rapid train and transfer into the world as we have been transformed by our experiences at Steiner.

Just a few weeks ago, I was once again on the 6 train with some of my classmates, and we discussed how our time at Steiner was quickly coming to an end, how these were the last days we might ever take the train to and from school together and how we must cherish

the memories we've made—and the fact that we have been able to come to school this year at all even if we were a few minutes late. This was a special part of the vessel that shaped me, the close friendships that emerged through the years, through the work with SIDER, through the fellowship we shared on the train.

It has been a dream of mine to study at a historically Black University, to gain more capacities to further social justice, to be able to bring about positive change in disadvantaged communities.

And though the L train won't take me to Howard University, the next stop on the train of my education will be in D.C., and I am ready to pour myself into a new vessel at Howard, looking forward to more adaptations I can't yet anticipate.

I won't arrive for my first day after sitting on a train between my parents; I will not be wearing a bow tie, and I don't imagine I will need to sew an elephant in any of my courses.

But as I eagerly enter this new phase of my life, I will hold on to what this ongoing fight of social activism at Steiner has taught me, that one can never learn enough, that constant learners are ready to embrace the world, and to be shaped by it.

My wish for all of you is that you find your purpose in this constantly changing world, continue to keep learning, and to hold and cherish the values and friendships that you've formed at Steiner and will continue to develop in years to come.

To my classmates, my teachers, faculty, students, and parents of Rudolf Steiner School, thank you.

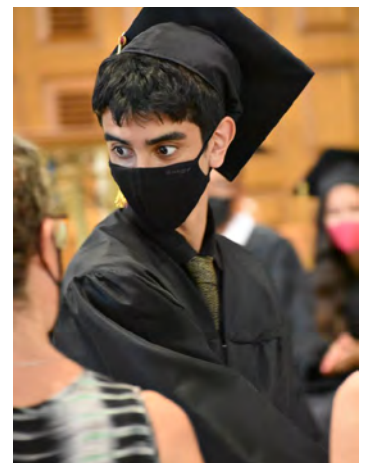
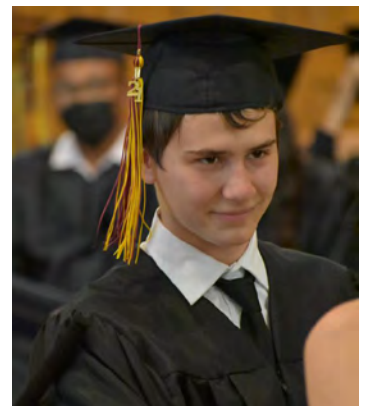
Thank you for inviting me into this community.

Thank you for the real and significant impact you've had on my life.

Thank you for teaching me, for laughing with me, for forgiving me, for allowing me to be an individual.

Thank you for your part in making this place what it is—a true community.

# CONGRATULATIONS CLASS OF 2021





## “CAPS OFF” TO THE CLASS OF 2021!

A LETTER FROM GERI PERKAL

College guidance and the college admissions process were reinvented for the Class of 2021. From the search process to (not) visiting colleges, meetings with college representatives, and visits to Steiner ...nothing was “normal” in this Covid year. After 300 individual zoom meetings, the entire class had their lists developed, essays written, 125 applications submitted, and decisions rendered. The amazing acceptances, and ultimately matriculations, directly correlated with the motivation and resilience of the class. The students focused on the characteristics of colleges to find the right fit; urban to rural, small liberal arts colleges to large research universities, domestic to international, and colleges strong in a specific major.

Please join me in congratulating the entire class.

- AJ Benzaken ..... New York University
- Julia Byrne ..... Wesleyan University
- Peter Carr ..... The College of New Jersey
- William Feirrer..... University of Pisa
- Brennan Forte ..... Howard University
- Camila Grunberg..... Barnard College
- Emma Hechavarría-Berman ..... Berklee College of Music
- James Hixenbaugh ..... Lafayette College
- Bryce Kelly ..... University of Georgia
- Rocco Naselli..... New York University
- Leah New ..... University of St. Andrews
- Emily Olson ..... Queens University
- Joel Pang ..... Cornell University
- Yeraz Quillen..... Boston University
- Diana Rendon ..... New York University
- Ariana Shahbodaghi..... University of California (Davis)
- Yash Sood..... University of Calgary
- Lucia Villanueva..... Fordham University
- Malik Waller ..... SUNY Maritime College

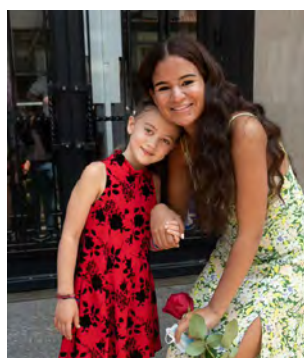
The Class of 2022 has also experienced a shift in the college admissions process. Test prep, meetings, as well as the Spring Break Road Trip were all virtual. We “visited” Kenyon College, Skidmore College, Ithaca College, Bard College and Muhlenberg during spring break.



# ROSE CEREMONY

The school year begins and concludes with the Rose Ceremony, giving a “full circle” experience through the welcoming and farewell roses exchanged between the First and Twelfth Graders. The Rose Ceremony marks a significant moment in time for our incoming and graduating students.





# DONORS

Every donor to our school is important and every gift is significant. Donors listed in the following categories made unrestricted and/or restricted gifts to the school during the 2020-2021 school year in direct cash and securities. We extend our warmest gratitude to all our generous contributors.

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and Cristine Thomé  
Christopher Tsai  
and André Stockamp

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David Hillcoat and Ellen Jacobson  
Michael '68 and Lynn Nemser

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*In addition to furthering the School's mission in all that they do, 100% of the 20-21 faculty and staff and many former members of the faculty and staff of Rudolf Steiner School stepped forward to support the Annual and Resilience Funds. We greatly appreciate all they do for our School and community.*

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**E.E. Ford High School Faculty Development Fund**  
Established in May 2000 by

*a matching grant from the Edward E. Ford Foundation, this permanently endowed fund supports High School faculty professional development.*

### **Endowment Fund for Faculty Compensation (75th Anniversary Fund)**

Established through the Capital & Endowment Gifts Initiative, this fund is restricted to faculty compensation to ensure the quality and caliber of Rudolf Steiner School faculty.

### **Estate of Gertrude Johanna Peter**

*In accordance with Mrs. Peter's last wishes, this fund was established to support scholarships for students who demonstrate both financial need and strong scholastic aptitude.*

### **Jerome L. Green Foundation**

*The Jerome L. Green Foundation has generously provided a grant that covers full tuition for three gifted high school students throughout their high school journey at Rudolf Steiner School.*

### **Kacey Cisyk Rakowicz**

*Named in memory of parent Kacey Cisyk Rakowicz, mother of Eddie Rakowicz '09 and an outstanding vocalist who cared deeply about music education, this fund is dedicated toward the enrichment of the music program.*

Olena Galanti

### **Laura Nadel Art and Music**

*The Laura Nadel Art & Music Fund established in memory of Laura Nadel, class of 1983, this permanently endowed fund meets the most pressing priorities within the music and arts program and fosters arts education at Rudolf Steiner School.*

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**May and Samuel Rudin Family Foundation Fund**

*Since the 1980s, the May and Samuel Rudin Family Foundation has been a generous supporter of Rudolf Steiner School tuition assistance program.*

### **New York Rotary Foundation Fund for Tuition Assistance**

*This fund was established in 1998 by a gift from the New York Rotary Foundation to fund scholarships for deserving students with financial need.*

### **Steiner Resilience Fund**

*These funds helped preserve the fabric of our community through additional tuition assistance for many families who otherwise would not have been able to be with us today, while also providing funds to invest in school reopening needs. We are grateful to those who gave financially as well as many in-kind donations that allowed us to reopen school safely, prioritizing the health of our community.*

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#### **Soybel Family Fund in Honor of Trude Haake**

*This permanently endowed fund supports aspects of Rudolf Steiner School Language Program, including, but not limited to, class trips, classroom supplies, and scholarship to study abroad.*

Olena Galanti

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*We have made every effort to be as accurate as possible in compiling our lists of donors. If your name has been listed incorrectly or has been omitted, please call Felicia Fischetti at 212-535-2130 ext. 223 and accept our sincere apologies.*

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Checks are the most popular way to make a gift. Please make checks payable to Rudolf Steiner School, Inc.

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Naming the school as a beneficiary in your will is a generous way to remember Rudolf Steiner School while reducing your estate tax. Donors can choose to leave a percentage of their estate or a fixed amount.

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The school maintains a brokerage account to accept gifts of stock. If your broker or bank holds your stock, it can be transferred directly to Rudolf Steiner School. Instructions for transferring stocks to the school may be obtained from the Philanthropy or Business Office.

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All contributions are tax deductible. **Contact our philanthropy team at [giving@steiner.edu](mailto:giving@steiner.edu)**

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